

COLLECTIONS MANAGEMENT

Course Information:

ARH 6895, Sect. 22908

Fall 2022, Thurs. 10:40 am-1:40 pm (Periods 4-6)

Location: FAC116A and the Bee Museum, Department of Entomology and Nematology

Instructor:

Elise V. LeCompte
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Office Hours:

Time: Thursdays, 2:00-4:00 pm
or by appointment (in person or
Zoom)
Location: Dickinson Hall
SW corner of Museum Rd. &
Newell Dr., Rm. 111. You must
go to the Front Desk and have
me paged to come meet you.

Co-Instructor:

Porchia Moore
Program Director
Museum Studies Program
School of Art + Art History
Email: pmoore@arts.ufl.edu

Office Hours:

Time: By appointment
Location: FAC

General Information:

The course syllabus is demanding and requires careful time management on your part. Please review the syllabus carefully and become familiar with deadlines so you can plan ahead.

Course Description:

Museum Studies is a vital discipline at the intersection of cultural heritage, informatics, digital technologies, material culture, history, and more. It is an in-depth examination of the role of museums in society. Our discipline's assumptions have been based on the notion that cultural heritage institutions exist to collect and preserve the material culture of nations for public display. While these conventions are predicated on the notion that access to these resources is a human right, it is our belief that it is necessary to interrogate these practices to maintain critical standards of ethics, empathy, and professionalization. We actively explore and seek deeper meaning and healing around issues of reparations, repatriation, cultural and national agency. We prioritize the need to cultivate challenging dialogue, shape innovation in the field, and create ideological change for the healthy growth and expansion of our field.

We understand the complex histories of colonialism and imperialism and their compounded impact on museums as institutions. As such, we understand that it is imperative to decolonize our curricula. Twenty-first century museum scholarship and professionals must actively engage in anti-racist pedagogies and expand beyond museology as it is currently practiced.

The management of collections is an overarching concern for museum staff. We utilize our collections for education and research, while actively preserving and maintaining those collections for future generations and future uses (some of which we may not even be able to imagine currently). Aspects of collections management permeate every collecting or exhibiting institution, from collections management policies and acquisition, to maintenance, even to deaccession.

In this course, we will cover the practical issues and ethics of good collections management. The grounding of this course will be the museum standards and best practices that allow us to preserve our cultural heritage for current and future generations. This course will focus on basics that could be used at any museum. It will give you a broad understanding of collections topics and a good set of skills for work in collections and registration.

The course will be divided into two sections—(1) classroom lectures and discussion for the first half of the course, and (2) hands-on collections management for the Bee Museum, Department of Entomology and Nematology for the second half of the course. The Bee Museum was established because the Department received a large donation of material culture (objects and equipment) related to bees, bee keeping, and honey production. This museum provides us the unique opportunity to determine and implement collections management policies, strategies, and practices for the museum from the ground up.

Course Objectives:

At the completion of this course, students will be able to:

1. Describe the purpose of collections management, its function in museum administration and its role in relationships between museums.
2. Explain the registrar's/collection manager's role in daily functions of the museum, such as acquiring and exhibiting collections, as well as more atypical functions such as deaccession and disposal of collections.
3. Define basic components of collections management such as legal responsibilities, cataloging, object conservation, and insurance and transportation.
4. Apply basic collections management functions related to physical objects and specimens, such as handling, condition reporting and packing and storing.
5. Apply basic data standards for objects, including common data elements used by every collection, whether managed electronically or with paper records.
6. Develop policies, plans, and procedures related to collections management (e.g., collections management policy, collections plan, repatriation policy, disaster/emergency preparedness plan).
7. Put the practical skills learned in this course to immediate use at a nascent museum, in a supervised internship or a current or future job.

Texts and Readings:

Required Texts:

There are three required texts for this course.

1. John E. Simmons and Toni M. Kiser (Eds). *MRM6: Museum Registration Methods 6th Edition*, Rowman and Littlefield, Washington, DC, 2020. ISBN: 978-1-5381-1310-3 (Hardbook). ISBN: 978-1-5381-1311-0 (Paperback). ISBN: 978-1-5381-1312-7 (e-book).

Available for purchase from the UF Textbook online bookstore. Also available from other bookstores in print version or e-book (e.g., Rowman & Littlefield, Amazon.com). (AAM Members are entitled to a 20 percent discount off all AAM titles in the Rowman & Littlefield catalog. Please use coupon code **AAMPRESS20**. For details and on-line ordering through AAM, go to <https://www.aam-us.org/programs/about-aam/bookstore/>).

2. Malaro, Marie and Ildiko Pogany DeAngelis . *A Legal Primer on Managing Museum Collections*. Smithsonian Books, Washington, DC, 2012. ****Third Edition.**** ISBN: 978-1-58834-322-2.

Available for purchase from the UF Textbook online bookstore. Also available from other bookstores (e.g., Amazon.com, Barnes and Noble).

3. Reibel, Daniel B. Revised by Deborah Rose Van Horn. *Registration Methods for the Small Museum*. Lanham, MD: Rowman & Littlefield, 2018. ****Fifth Edition.**** ISBN: 978-1-4422-7712-0.

Available for purchase from the UF Textbook online bookstore. Also available from other bookstores (e.g., Rowman & Littlefield, Amazon.com, Barnes and Noble). (AAM Members are entitled to a 20 percent discount off all AAM titles in the Rowman & Littlefield catalog. Please use coupon code **AAMPRESS20**. For details and on-line ordering through AAM, go to <https://www.aam-us.org/programs/about-aam/bookstore/>.)

Required Readings:

Other required readings are available in Canvas, in our Dropbox course folder (Museum Studies-Collections Management 2022) or are directly accessible via URL in the syllabus (as indicated).

Recommended Text:

We will be reading many of the chapters from the following books. You may wish to purchase them, but you are not required to do so. The chapters listed in the syllabus are available in Canvas and Dropbox.

1. Sherelyn Ogden (Ed.). *Caring for American Indian Objects: A Practical and Cultural Guide*. Minnesota Historical Society, St. Paul, MN, 2004. ISBN: 0-87351-505-6.

Available for purchase from the UF Textbook online bookstore; or from The Minnesota Historical Society Press' website, <https://shop.mnhs.org/products/caring-for-american-indian-objects>. Also available from other bookstores (e.g., Amazon.com, Barnes and Noble).

2. Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections*. New York, NY: Routledge. ISBN: 978-1-62958-523-9.

Available for purchase from the UF Textbook online bookstore; or from Routledge, <https://www.routledge.com/Active-Collections/Jones-Tisdale-Wood/p/book/9781629585239>. Also available from other bookstores (e.g., Amazon.com, Barnes and Noble).

Recommended Resources:

You may wish to consult the following resources when preparing your assignments or for your own edification.

1. The National Park Service Museum Handbook, Parts I, II, and III. On the National Park Service website: <https://www.nps.gov/museum/publications/handbook.html>.
2. The AAM Standards and Best Practices guidelines. On the AAM website, <https://www.aam-us.org/programs/ethics-standards-and-professional-practices/>.
3. The AAM Collections Stewardship Professional Network website, <https://www.collectionsstewardship.org/>.
4. The Association of Registrars and Collections Specialists, <https://www.arcsinfo.org/>.

Recommended Optional Readings:

There is a section called “Recommended Optional Readings” listed under certain weeks in the course schedule below. These are not required readings. They are readings that you may wish to read if you are interested in pursuing that week’s topic further, or to help you with your assignments. Some of these references are available in the UF Library; some are available online. If they are available on a website, the URL is listed.

Recommended Optional Resources:

For most weeks, there are recommended optional resources for each individual week posted in Canvas and the Dropbox course folder or available on the web. It is not required that you use these resources. They are resources that you may wish to consult if you are interested in pursuing that week’s topic further, or to help with your assignments. (Recommended optional resources are not listed individually in the syllabus.)

Course Assignments and Evaluation:

Students are expected to complete all required readings, participate in all discussions, listen to any lectures and presentations posted in Canvas or Dropbox (if not presented in class), do all written assignments, and complete the final project.

Assignments:

All written assignments are expected to be typewritten, and to exhibit proper grammar and spelling. Any citations or bibliographies included in written assignments are to follow the Chicago Manual of

Style, <https://www.chicagomanualofstyle.org/home.html>, or the APA (American Psychological Association) format, https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_style_introduction.html.

1. Three (3) written assignments (70 points total):

a) Exhibit Critique Assignment (30 points):

You must visit a museum and analyze one of its exhibits from a collections management perspective. Look at the manner in which the objects are displayed. Are the objects properly supported by their exhibit mounts? Are there any potential issues related to cultural sensitivity? If so, are these issues handled appropriately? Look at the environment in which the objects are displayed. Is the temperature and humidity appropriate for the material types displayed? If not, does the storage case create an adequate microclimate for the objects? What about lighting? Do you see evidence of pests or dust? Are the objects protected from visitors? Is there appropriate security in the gallery and building? See the Assignments folder in Canvas or Dropbox for more details.

b) Condition Report Assignment (25 points)--Design a condition report form and use your form to do a condition report for an object of your choice. The condition report will be done on an object from the Bee Museum. Be sure to include all the elements pertinent to your object as listed in *MRM6 Museum Registration Methods 6th Edition* or other resources you consult (e.g., *Basic Condition Reporting*; see below for reference). See the Assignments folder in Canvas or Dropbox for more details.

c) Standardized Vocabulary Term Assignment (15 points)--Determine standardized vocabulary terms for five objects of your choice from the Bee Museum. Discuss how you came up with each term. See the Assignments folder in Canvas or Dropbox for more details and examples.

2. Participation in class (5 points/week, total points = 70 [5 points/week X 14 weeks])--All students are expected to participate in a thoughtful and courteous manner. Some weeks we will be discussing specific questions that are found in the syllabus, so that you can consider your answers as you do the readings. When determining a grade for your class participation, we take into account your being fully present physically, cognitively, and intellectually over the semester. Showing up, weighing in, and making powerfully creative and significant contributions to class discussion can greatly contribute to the success of your final grade in the course.

According to UF stipulations for the Fall 2022 semester, students will be expected to attend class in person, unless they require accommodations. (See **Student Accommodations**, pp. 36, for details on UF's process for applying for accommodations). In person attendance will be required and essential for the weeks that we are at the Bee Museum, since we will be doing hands-on activities and group discussions on strategies and practices. (See **Attendance Policy and Requirements**, pp. 34-35, for details on excused absences.)

3. One (1) final project (70 points total):

a) Policy, Plan, or Set of Procedures—You may write any kind of policy, plan, or set of procedures that is related to collections management or museum registration for the Bee Museum. Examples of policies include, but are not limited to, a collections management policy, a disaster/emergency

preparedness plan, or a rights and reproductions policy. A plan or set of procedures include, but are not limited to, procedures for accessioning and cataloguing the collection, procedures for deaccessioning collection objects, a plan for digitization of the collection, or a general facilities report.

- b) Grant Proposal or Request for Proposal (RFP)—Examples of grant proposals include, but are not limited to, an upgrade of collections storage or a digitization project. An example of an RFP includes, but is not limited to, the design of a computerized collections management system.

See the Assignments folder in Canvas or Dropbox for more details.

Grading:

In this class, each completed assignment earns points, as does class participation. See individual assignments for details on earning points (in the Assignments folder in Canvas or Dropbox). Please note that turning in assignments late results in points being deducted. See the individual assignments for details on why and when points may be deducted.

There are 210 total points possible in this class. Your overall grade percentage, and therefore your overall letter grade for the course, will be determined by dividing the total points that you receive over the course of the semester by the total points possible. For example, if you receive 200 total points, then your letter grade will be an A ($200/210 = 95\% = A$).

Written assignments: 70 points total

Class Participation: 70 points total

Final Project: 70 points total

Grading for this course will follow the common university grading scale:

A+ = 98-100%

A = 94-97%

A- = 90-93%

B+ = 88-89%

B = 84-87%

B- = 80-83%

C = 70 - 79%

Below 70 = F

Critical Pedagogy:

We believe deeply in critical pedagogy and critical inquiry. In the Digital and Information Age, this is the foundation of intellectual and academic excellence. We will employ an Inquiry-based learning model in this course (IBL). Inquiry is the vital skillset of asking questions to obtain, evaluate, and acquire knowledge. Inquiry-based learning allows you to:

- Make cross-course connections
- Increase engagement with course material
- More deeply connect theories and principles

- Critically analyze, synthesize, and evaluate varying bodies of knowledge and information content
- Engage in powerful dialogue with your peers and professor even when you disagree

Good, solid inquiry is based on two principles: 1) Active Inquiry and 2) Active Listening. Consider these two actions important tasks this semester. (See **Critical Inquiry** below for more details.)

Attendance:

Attendance and participation are critical components of this course and your success, especially because we will be working on-site at the Bee Museum for half of the semester. If, for some reason, you are unable to be in class please let Ms. LeCompte know in advance via email. If a crisis or life-threatening emergency has occurred; please alert Ms. LeCompte as soon as possible after your absence. Please note that in many cases accompanying documentation might be required. Note that unexcused absences will have an impact on your class participation grade. (See **Attendance Policy and Requirements** below for more details.)

Classroom Conduct:

The relational landscape of a classroom is an important factor in creating an energetic learning environment. I want us to be energized; always. The most conducive way to achieve this landscape is to practice empathy. All of us will have differing opinions about a plethora of subjects. We believe that museums can change the world; but we need empathetic, inspired museum workers to do so. Empathy is a way for us to understand how others are feeling even when it does not make sense to us. We can agree to disagree, so please show respect for everyone's opinion. Higher education has room for variety of thought.

Museums are places for debate and conversations about important issues facing us today and in the past. Current issues that are near-crisis point in museums include: structural racism, repatriation, single-use plastics/environmental stewardship, pay wages, and more. The class will also be a place for similar debate and discussion. At times we will be discussing sensitive topics. It is essential that students are respectful of each other's viewpoints and comments. We will also be learning what might be new language and frameworks. We encourage you to be comfortable with being uncomfortable. Similarly, we encourage students to speak with us if they feel upset, unsafe, and unheard based on the discussions or atmosphere in class. (See **Classroom Conduct** below for more details.)

Class Location:

Weeks 1-6 and Week 8, we will be meeting in FAC116A.

Weeks 7, Weeks 9-13 and Week 15, we will be meeting at the Bee Museum, Dept. of Entomology and Nematology (Directions will be provided; Student parking is available at the Cultural Plaza.)

Timeliness:

Students are expected to be on time and prepared to begin at 10:40 AM. This is especially critical when we are meeting at the Bee Museum, as the building is locked and a staff member must let us in.

Course Schedule:

August 25, 2022, Week 1: Introduction. Overview—A History of Collecting; Overview of Collections Management and Registration; Registrar/Collection Manager's Role and Functions.

Review syllabus and details and requirements of the course. Introduction. A history of collecting, an overview of collections management and registration, and the registrar/collection manager's (RCM) role and basic functions.

Please come to class prepared to answer the following questions for Week 1.

1. Introduce yourself and tell us a little about your work/school life. Please share your interest in collections management, any experience either paid or unpaid you have had in that area and tell us what other Museum Studies courses you have taken.
2. What is your favorite museum and/or what is your favorite museum collection? What is the museum about? Why is it your favorite? What sorts of objects are in your favorite collection (or group of collections within a museum)? (You will have access to the class computer if you wish to share your favorite museum and/or collection's website.)
3. In some respects, the Active Collection Manifesto turns some of our traditional practices (including some professional standards and best practices) on their heads. This is a new way of looking at curation and collections management. For those of us that have been in the field for many years, it can be hard to adjust to these new ways of thinking. As a student and, someday, an emerging professional, what are your thoughts?

Required Readings:

1. Mann, Virginia (1988). From Clay Tablet to Hard Disk. In: Mary Case (Ed.) *Registrars on Record: Essays on Museum Collections Management* (pp. 3-10). Washington, DC: American Association of Museums.
2. Case, Mary (1988). What Registrars Do All Day. In: Mary Case (Ed.) *Registrars on Record: Essays on Museum Collections Management* (pp. 14-33). Washington, DC: American Association of Museums.
3. Simmons, John E. (2020). A Very Brief History of the Profession. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 2-16). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. McKeen, Erin (2020). The Straw That Stirs the Drink. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 17-20). 6th Edition. Lanham, MD: Rowman & Littlefield.
5. Merritt, Elizabeth E. (2008). Collections Stewardship. In: *National Standards & Best Practices for U.S. Museums* (pp 46-58). Washington, DC: American Association of Museums.
6. Breitkopf, Susan (2008). Indiana Jones is Dead: The Field Museum in a Smaller World. In: *Museum*, Vol. 87, No. 1, Jan.-Feb. 2008 (pp. 54-61, 78-79).

7. Jones, Trevor and +Rainey Tisdale (2018). A Manifesto for Active History Museum Collections. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 7-10). New York, NY: Routledge. Access it here, <http://www.activecollections.org/manifesto>. There is also an Active Collections website <http://www.activecollections.org/>.

8. Vaughan, James M. (2008). Rethinking the Rembrandt Rule. In: *Museum*, Vol. 87, No. 2, Mar.-Apr. 2008 (pp. 33-35, 71).

9. Jones, Trevor (2018). A (Practical) Inspiration: Do You Know What it Costs to Collect? In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 141-144). New York, NY: Routledge.

Recommended Optional Readings:

1. Fortey, Richard (2008). *Dry Storeroom No 1: The Secret Life of the Natural History Museum*. New York, NY: Vintage Books, Random House Inc.

2. Simmons, John E. and Toni M. Kiser (2020). Resources for Registrars and Collections Managers. In: John E. Simmons and Toni M. Kiser (Eds.), *MRM6: Museum Registration Methods* (pp. 21-22). 6th Edition. Lanham, MD: Rowman & Littlefield.

3. Catlin-Legutko, Cinnamon and Stacy Klingler (2012). *The Small Museum Toolkit Book 6—Stewardship: Collections and Historic Preservation*. Lanham, MD: AltaMira Press-Rowman & Littlefield.

4. Steketee, Gail (2018). Practical Strategies for Addressing Hoarding in Collections. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 120-126). New York, NY: Routledge.

Sept. 1, 2022, Week 2: Part I: Collections Management Policies and Ethics

An overview of what makes a good collections management policy and what ethical principles relate to collections management.

Please consider the following questions for class discussion:

1. Choose a museum you like and name a component that its collections management policy does or should contain. Explain why that component is important for that museum, and why it is important for an RCM (registrar/collections manager) or how it affects the RCM's (registrar/collections manager's) role.

2. In this New York Times article, several Southern California museums were investigated in 2008 for acquiring objects of dubious legal origin.
<http://www.nytimes.com/2008/01/26/arts/design/26muse.html?scp=10&sq=illegal%20sale%20of%20antiquities&st=cse>

Assume none of the museums involved had a collections management policy. If you were the new director of one of the museums, what is one thing you would want in a new collections management policy and why.

3. Describe a specific ethical issue related to collections and how an RCM (registrar/collections manager) would deal with it. You may use real-life examples if you wish.

Here is an example, a donor would like to have a historic ceramic figurine that she recently gave to the museum back at her house for an important reception. The director asks you whether or not this is advisable. How does the collections management policy guide you in making a recommendation?

Required Readings:

1. Simmons, John E. (2006). Chapter 1: Considering Collections Management Policy (pp. 1-8); Chapter 2: Compiling Collections Management Policies (pp. 9-14); Chapter 17: Ethics (pp. 147-153). In: *Things Great and Small: Collections Management Policies*. Washington, DC: American Association of Museums.
2. Malaro, Marie C. (2012). Collections Management Policies. In: *A Legal Primer on Managing Museum Collections*, (pp. 45-56). Washington, DC: Smithsonian Institution Press.
3. Gardner, James B. and Elizabeth E. Merritt (2004). Introduction: Collections Stewardship and Collections Planning (pp. 1-3); Writing the Collections Plan (pp. 11-26). In: *The AAM Guide to Collections Planning*. Washington, DC: American Association of Museums.
4. Jones, Trevor (2018). Tier Your Collections: A Practical Tool for Making Clear Decisions in Collections Management. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 103-109). New York, NY: Routledge.
5. Irwin, Susan M. and Linda A. Whitaker (2018). Reworking Collections Management Practices for How We Must Live Now. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 145-152). New York, NY: Routledge.
6. AAM Code of Ethics for Museums. Website <http://aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics>
7. ICOM Code of Ethics. Website <https://icom.museum/en/resources/standards-guidelines/code-of-ethics/>. Please read all three documents-- the Code of Ethics, the Code of Ethics for Natural History Museums, and The Ethics of Cultural Property Ownership.
8. Yerkovich, Sally (2020). Ethics for Registrars and Collections Managers. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 446-455). 6th Edition. Lanham, MD: Rowman & Littlefield.
9. Please review the following collections management policies. We will be using them as reference. You do not need to memorize them but be sure you are familiar with them and can find pertinent sections as needed. Collections Management Policies from the Florida Museum of Natural History, the Metropolitan Museum of Art, the MIT Museum, and the Nova Scotia Museum. They are in the Instructional Material, Week 2 folder in Canvas and Dropbox. (Some of these can also be accessed online, but some are hard to find once you get on the main museum website.)

Recommended Optional Readings:

1. Simmons, John E. (2020). Collections Management Policies. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 30-35). 6th Edition. Lanham, MD: Rowman & Littlefield.

Sept. 8, 2022, Week 3: Part I: Accessioning, Cataloging, and Record-Keeping; Part II: Deaccessions--Collections Management Procedures and Practices and Ethics.

An introduction to best practices and standards related to accessioning and cataloguing museum collections and archiving collections documents. An overview of best practices, standards, and procedures related to deaccessioning museum collections. A discussion of ethical practices related to deaccessioning collections.

Please consider the following questions for discussion for Week 3, Part I:

1. Name two pieces of information that you need to identify a new object coming into the collection and explain why each is important. For example, in an art museum, the name of the artist or creator of the object is important for historical, contextual, and tracking purposes.
2. What documents may be used when transferring ownership of an object to a museum? Name one and give its purpose.
3. What sort of documentation is needed when a donor is donating fractional ownership of a valuable object?
4. In the case of scientific collections (e.g., archaeological objects, fossils), what documents are necessary to accession these collections? b) In the case of living collections, what documents are specific to animals when transferring ownership?

Please consider the following questions for Week 3, Part II:

1. Why would a museum choose to deaccession objects from its collections?
2. There are special issues that a natural history museum, science museum, botanical museum, zoo, or aquarium needs to consider when they are going to deaccession an artifact, specimen, or collection. Describe one such issue and what special procedures the institution would have to take to deaccession the artifact, specimen, or collection because of this issue.
3. During the research phase prior to deaccessioning, museums will sometimes decide not to proceed with the deaccession. Give one reason why the museum would abandon the idea of deaccessioning an object, artifact, specimen, or collection, and explain what might happen if the museum decided to proceed anyway.

Required Readings, Part I:

1. Malara, Marie C. (2012). The Acquisition of Objects--Accessioning. In: *A Legal Primer on Managing Museum Collections*, (pp. 59-71; 150-165; 234-247). Washington, DC: Smithsonian Institution Press.

2. Simmons, John E. and Toni M. Kiser (2020). Acquisitions and Accessioning. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 42-48). 6th Edition. Lanham, MD: Rowman & Littlefield.
3. Reibel, Daniel (2018). Chapter 1: Why Have a Museum Registration System? (pp. 5-19); Chapter 2: Acquisition (pp. 21-30); Chapter 4: Accessioning (pp. 43-57); Chapter 5: Documentation (pp. 59-62); Chapter 6: The Catalogue (pp. 63-77). In: *Registration Methods for the Small Museum*. Fifth Edition. Lanham, MD: Rowman & Littlefield.
4. Bourcier, Paul (2018). #Meaning: Cataloging Active Collections. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 110-116). New York, NY: Routledge.
5. Simmons, John E. and Toni M. Kiser (2020). Manual Systems. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 168-173). 6th Edition. Lanham, MD: Rowman & Littlefield.
6. Badach, Justyna and Amanda Shields (2020). Photography. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 316-324). 6th Edition. Lanham, MD: Rowman & Littlefield.
7. Buck, Rebecca (2020). Found in Collection. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 126-133). 6th Edition. Lanham, MD: Rowman & Littlefield.
8. Donnelly-Smith, Laura (2011). Dropping Off: The Blessings and Curses of Doorstep Donations. In: *Museum*, May-June 2011, 90(3): 48-53.

Required Readings, Part II:

1. Malaro, Marie (2012) The Disposal of Objects – Deaccessioning. In: *A Legal Primer on Managing Museum Collections* (pp 248-272). Washington, DC: Smithsonian Institution Press.
2. Moser, Antonia (2020). Deaccessioning and Disposal. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 118-125). 6th Edition. Lanham, MD: Rowman & Littlefield.
3. Weil, Stephen E. (1997). Introduction. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 1-9). Washington, DC: American Association of Museums.
4. American Alliance of Museums Information Center (2005). Information Center Fact Sheet: Ethics of Deaccessioning.
5. American Alliance of Museums Information Center (2003). Information Center Fact Sheet: Guidelines for Discussion of Deaccessioning.
6. Association of Art Museum Directors (2010; amended 2015). AAMD's Policy on Deaccessioning.
7. Garfield, Donald (1997). Deaccessioning Goes Public. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 11-21). Washington, DC: American Association of Museums.

8. Miller, Steven H. (1997). Selling Items from Museum Collections. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 51-61). Washington, DC: American Association of Museums.
9. Miller, Steven H. (1997). 'Guilt-Free' Deaccessioning. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 93-97). Washington, DC: American Association of Museums.
10. Barr, David W. (1997). Legacies and Heresies: Some Alternatives in Disposing of Museum Collections." In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 99-106). Washington, DC: American Association of Museums.
11. Ainslie, Patricia (1997). The Deaccessioning Strategy at Glenbow: 1992-97. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 125-142). Washington, DC: American Association of Museums.
12. Jordan, Anne (2018). Tidying Up Museum Collections. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 127-129). New York, NY: Routledge.
13. Pogrebin, Robin (2010). Museum Sells Pieces of its Past: Reviving a Debate. In: *The New York Times*, Dec. 5, 2010, <https://www.nytimes.com/2010/12/06/arts/design/06sales.html>. You may have to access this using Google, Facebook, or Apple.

Recommended Optional Readings, Part I:

1. Buck, Rebecca (2020). Initial Custody and Documentation. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 38-41). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Schlemmer, Mark B. (2020). Documenting Contemporary Art. Simmons, John E. and Toni M. Kiser (2020). Acquisitions and Accessioning. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 82-87). 6th Edition. Lanham, MD: Rowman & Littlefield.
3. Morse, Laura A. (2020). Living and Natural History Collections Registration. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 88-99). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. Weiss, Grace T. (2020). Managing Digital Art. 5. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 100-105). 6th Edition. Lanham, MD: Rowman & Littlefield.
5. Hersh, Lela (2020). Appraisals. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp 487-497). 6th Edition. Lanham, MD: Rowman & Littlefield.
6. Buck, Rebecca A. and Jean Allman Gilmore (Eds) (2007). *Collection Conundrums: Solving Collections Management Mysteries*. Washington, DC: American Association of Museums. (This is a great book. I would recommend that you read it at some point in your early career.)

Recommended Optional Readings, Part II:

1. Weil, Stephen E. (1997). Deaccessioning in American Museums: I. In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 63-70). Washington, DC: American Association of Museums.

2. Collections Management Disposal Policies (1997). In: Stephen A. Weil (Ed), *A Deaccession Reader* (pp 167-202). Washington, DC: American Association of Museums. Contains various disposal policies from selected museums.

3. AAMD's statements to various museums regarding their decisions to deaccession collections, <https://aamd.org/search/#deaccession>.

Sept. 15, 2022, Week 4: Part I: Preventive Conservation; Part II: Physical Objects and Specimens--Numbering, Marking, Handling, Assessing Condition.

An overview of preventative conservation, conservation, and relationships between an RCM and Conservator. An introduction to best practices and standards related to numbering, marking, handling, and assessing the condition of museum collections.

We will view the following videos during class:

a) *From Here to There: Museum Standards for Object Handling*, Dixie Neilson, Art Care Tutorials, 60 minutes. This video shows the best methods for handling artworks and artifacts, using demonstrations of good practices. The video is a good training tool for registrars, curators, preparators, artists, students, shippers, or anyone responsible for handling works of art or historical artifacts.

b) *Indianapolis Museum of Art Moves Robert Indiana's "Love" Sculpture*, Indianapolis Museum of Art, 2006. 4 minutes. <http://www.youtube.com/watch?v=HBYMts4Vdcs>. In the summer of 2006 IMA moved the iconic LOVE sculpture from its place inside the museum to its new outdoor location.

Please consider the following questions for discussion for Week 4, Part I:

1. Storage Methods

a) Even though improving storage methods is a more passive type of conservation, proper storage methods and materials are just as important as active (i.e., conservation treatment) measures when it comes to protecting your collection. Choose an artifact or specimen (you may use a living specimen) and describe what you would do to store it safely.

b) Talk about one agent of deterioration that would affect the object or specimen and a means for controlling it.

2. Have you ever had to deal with an accident involving an object, where the object was damaged? If so, describe what you did to take care of it.

Here is an example: As the RCM of the History Museum, you are the first person called when the museum's prized Tiffany chandelier falls to the gallery floor from the 14 foot ceiling. For example, the first thing I would do in this case is cordon off the area. The reason why is to prevent further damage to the chandelier and to protect the public from the glass. What might the RCM have to do after that and why?

3. Name one type of occasion when an RCM would call in a conservator and explain what the conservator would be expected to do. Be as specific as possible.

For example, a pipe leaked in storage, wetting some unframed photographs which were lying out on a table. As RCM you have already moved the photographs, gently blotted them with clean cotton cloths, and had the pipe fixed. Now you call in a conservator. What would you ask the conservator to do?

Please consider the following questions for discussion for Week 4, Part II:

1. Describe a three-dimensional object and explain how you would mark it with an accession number. What do you need to avoid? How will you make sure the number stays on or remains associated with the object? If it is an object that is in a collection that you work with and is already numbered, describe how it is numbered, why it is numbered that way, and what you might do differently (if anything) if you had numbered it the first time.
2. Share your observations about the proper object handling techniques in the video, *From Here to There: Museum Standards for Object Handling*. What did you learn that was new? What surprised you about the art handling techniques? Have you ever seen or been involved with an incident where an object was damaged? If so, how could it have been prevented?

Required Readings, Part I:

1. Kilgo, Robin Bauer (2020). Preventive Care. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 325-331). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Rose, Carolyn L. and Catharine A. Hawks (1995). A Preventive Conservation Approach to the Storage of Collections. In: Carolyn L. Rose, Catharine A. Hawks, Hugh H. Genoways (Eds), *Storage of Natural History Collections: A Preventive Conservation Approach* (pp 1-20). Cambridge, MA: Society for the Preservation of Natural History Collections.
3. Jacobsen, Claudia (2020). Preparation. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 348-356). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. Miller, Beth J. Parker (2020). Storage. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 332-340). 6th Edition. Lanham, MD: Rowman & Littlefield.
5. Ogden, Sherelyn (2004). Chapter 7: How Should Cultural Items be Stored? In: Sherelyn Ogden (Ed.), *Caring for American Indian Objects: A Practical and Cultural Guide* (pp 40-56). St. Paul, MN: Minnesota Historical Society.
6. Sadongei, Alyce (2004). Chapter 5: What about Sacred Objects? In: Sherelyn Ogden (Ed.), *Caring for American Indian Objects: A Practical and Cultural Guide* (pp 17-19). St. Paul, MN: Minnesota Historical Society.
7. Macuen, Kate (2020). The Care of Culturally Sensitive and Sacred Objects. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 456-464). 6th Edition. Lanham, MD: Rowman & Littlefield.
8. Paris, Jan (2009). Choosing and Working with a Conservator. On the Northeast Document Conservation Center's website. <http://www.nedcc.org/free-resources/preservation-leaflets/7.-conservation-procedures/7.7-choosing-and-working-with-a-conservator>.

9. How to Choose a Conservator (n.d.). On the American Institute for Conservation of Historic and Artistic Works (AIC) website, <https://www.culturalheritage.org/about-conservation/find-a-conservator>.

Required Readings, Part II:

1. Simmons, John E. and Toni M. Kiser (2020). Numbering. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 216-219). 6th Edition. Lanham, MD: Rowman & Littlefield.

2. Reibel, Daniel (2018). Chapter 3: The Accession Number. In: *Registration Methods for the Small Museum* (pp 31-41). Fifth Edition. Lanham, MD: Rowman & Littlefield.

3. Lockshin, Nora S. (2020). Marking. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 261-311). 6th Edition. Lanham, MD: Rowman & Littlefield.

4. Collections Link (2009). Labelling and Marking Guidelines (pp. 1-13).

5. Neilson, Dixie (2020). Object Handling. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 220-237). 6th Edition. Lanham, MD: Rowman & Littlefield.

6. National Park Service (2006). Handling (pp. 6.1-6.9) In: *Museum Handbook, Part I*. Chapter 6: Handling, Packing, and Shipping. On the National Park Service website: <https://www.nps.gov/museum/publications/MHI/CHAP6.pdf>.

7. Ogden, Sherelyn (2004). Chapter 8: Handling Suggestions. In: Sherelyn Ogden (Ed.), *Caring for American Indian Objects: A Practical and Cultural Guide* (pp 57-61). St. Paul, MN: Minnesota Historical Society.

8. Young, Holly (2020). Measuring. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 245-248). 6th Edition. Lanham, MD: Rowman & Littlefield.

9. Demeroukas, Marie (2020). Condition Reporting. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 249-260). 6th Edition. Lanham, MD: Rowman & Littlefield.

Recommended Optional Reading and Resource, Part I:

1. Rose, Carolyn L. and Amparo R. de Torres (Eds) (1992). *Storage of Natural History Collections: Ideas and Practical Solutions*. Cambridge, MA: Society for the Preservation of Natural History Collections. (Great reference for figuring out practical ways to store objects and specimens. Ideas presented can be used for all different kinds of collections, not just natural history collections.)

2. Elkins, Lisa and Christopher A. Norris (Eds) (2019). *Preventive Conservation: Collection Storage*. The Society for the Preservation of Natural History Collections, The American Institute for Conservation, the Smithsonian Institution, and the George Washington University Museum Studies Program. (This is an update of the 1992 book. However, I still find the 1992 book useful for practical examples of storage methods. I use both books.)

3. Campbell, Bruce A. and Christian Baars (2019). *The Curation and Care of Museum Collections*. New York, NY: Routledge.

4. Caple, Chris (2011). *Preventive Conservation in Museums*. New York, NY: Routledge. (This is a good book to have in your library if you become a collections manager. There are a lot of articles that complement those in *Museum Registrations Methods MRM6* and some that go more deeply into topics covered in *MRM6*. There are also some interesting articles on preserving modern materials like DNA and the impact of climate change on cultural heritage.)

5. American Institute for Conservation, STASH: Storage Techniques for Art, Science, and History Collections, <https://stashc.com/>.

6. American Institute for Conservation, Connecting to Collections Care, <https://www.connectingtocollections.org/>.

7. Conservation and preservation publications, On the Canadian Conservation Institute website, <https://www.canada.ca/en/conservation-institute.html>.

8. National Park Service. Conserve O Grams. These are short, focused leaflets about caring for museum objects. They are available as pdfs, at the following website, http://www.nps.gov/museum/publications/consveogram/cons_toc.html.

Recommended Optional Readings, Part II:

1. Thomas, Joan Celeste (2004). Chapter 2: Handling Considerations: One Person's Story. In: Sherelyn Ogden (Ed.), *Caring for American Indian Objects: A Practical and Cultural Guide* (pp 7-10). St. Paul, MN: Minnesota Historical Society.

2. Odegaard, Nancy, and Alyce Sadongei (Eds) (2005). *Old Problems, New Problems: A Museum Resource for Managing Contaminated Cultural Materials*. Lanham, MD: AltaMira Press.

3. Kubiawicz, Rose and Lori Benson (Spring 2003). *Oh No! Ethnobotany: The Safe Handling and Storage of Hazardous Ethnobotanical Artifacts*. *Collection Forum* 18(1-2): 59-73 and Science Museum of Minnesota website: <http://www.smm.org/anthropology/ohnoethnobotany> .

4. Van Horn, Deborah Rose, Heather Culligan and Corinne Midgett (Eds.) (2015). *Basic Condition Reporting: A Handbook*. 4th Edition. Frankfurt, KY: Southeastern Registrars Association (SERA).

Sept. 22, 2022, Week 5: Exhibitions Planning, Packing and Shipping.

What is the RCM's role in exhibitions planning? An introduction to best practices related to exhibiting, packing, and shipping collections.

Please consider the following questions for discussion for Week 5:

1. Did you know that the Hope Diamond was shipped to the Smithsonian in a manila envelope by registered mail?! (see story here-- <https://www.flickr.com/photos/nationalpostalmuseum/5178848349/>).

Name a type of object, such as a framed work on paper, a wooden chair, a fossil, a cross-mended ceramic pot*, a scientific instrument or your own example, and explain how you would pack it to travel across the country for an exhibition at a borrowing museum. What type of transit (air, truck,

hand carry, etc.) would you choose to ship the object and why? Describe what packing materials you would use to support the object. (It might be different depending on which shipping method you choose.)

*Some of you may know already, but for the benefit of those that do not, here is a definition of “cross-mended.” When items are recovered from archaeological digs, they are usually broken. Cross-mended means that the pieces of the object have been glued back together. Sometimes cross-mended artifacts are not complete.

2. You are the RCM at Science Museum, a small university museum. Name one of your tasks when an in-house exhibition is being organized or installed. Explain why the task you name is important and how it fits into the overall management of the exhibition.
3. Your small history museum has received a group of glass-plate negatives as a loan for an exhibition you are planning. The packaging materials are damaged and are not suitable to use for the return to the owner. Even worse, one of the negatives may be damaged. Your museum has a very small budget for this exhibition. Whom should you contact, and what will you do?

Required Readings:

1. Ryan, Mark (2020). Displays from Within—Consideration for Collections-Based Exhibitions. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 156-160). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Ogden, Sherelyn (2004). Chapter 4: Display in a Proper and Respectful Way (pp 15-16) and Chapter 11: How Should Cultural Items be Used for Display (pp 82-98). In: Sherelyn Ogden (Ed.), *Caring for American Indian Objects: A Practical and Cultural Guide*. St. Paul, MN: Minnesota Historical Society.
3. Bakke, Julia (2020). Organizing Loan and Traveling Exhibitions. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 149-155). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. Kiser, Toni M. (2020). Hosting Traveling Exhibitions. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 524-529). 6th Edition. Lanham, MD: Rowman & Littlefield.
5. Brill, Jacqueline (2008). Jockeys and Juleps. In: *Museum*, Vol. 87, No. 1, Jan.-Feb. 2008 (pp. 25-26, 72).
6. Malaro, Marie (2012). International Loans. In: *A Legal Primer on Managing Museum Collections* (pp. 355-384). Washington, DC: Smithsonian Institution Press.
7. National Park Service (2006). Packing and Shipping. In: *Museum Handbook, Part I*. Chapter 6: Handling, Packing, and Shipping. On the National Park Service website, (pp. 6.11-6.30). <https://www.nps.gov/museum/publications/MHI/CHAP6.pdf>

8. Powell, Brent, John Molini, T. and Ashley McGreu (2020). Packing and Crating. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 363-372). 6th Edition. Lanham, MD: Rowman & Littlefield.
9. Taurins, Irene (2020). Shipping by Land, Air, and Sea. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 373-377). 6th Edition. Lanham, MD: Rowman & Littlefield.
10. Berkow, Racine (2020). Import and Export: Guidelines for International Shipping. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 378-382). 6th Edition. Lanham, MD: Rowman & Littlefield.
11. AIC 2009 Conference presentation: TSA Certified Cargo Screening Program.
12. Rea, Naomi (2020). Museums Can Learn From the Entertainment Industry: Why the Van Gogh Museum Is Launching an Experiential Pop-Up in London. In: *Artnet News*, Feb. 17, 2020, https://news.artnet.com/art-world/van-gogh-museum-experience-london-1777419?utm_source=American+Alliance+of+Museums&utm_campaign=1b43891498-EMAIL_CAMPAIGN_2020_02_19_01_20&utm_medium=email&utm_term=0_f06e575db6-1b43891498-37300921.
13. Jolly, Eric J. (2013). The Risks and Rewards of “RACE.” In: *Museum*, Vol. 92, 92, No. 6, Nov.-Dec. 2013 (pp. 60-63).
14. Merritt, Elizabeth (2018). Are Museums the Rightful Place for Confederate Monuments? AAM Center for the Future of Museums Blog, Apr. 3, 2018, <https://www.aam-us.org/2018/04/03/are-museums-the-rightful-home-for-confederate-monuments/>.

Recommended Optional Readings:

1. Rebecca A. Buck, Jean Allman Gilmore, and Irene Taurins (2020). *On the Road Again: Developing and Managing Traveling Exhibitions*. Second Edition. Lanham, MD: Rowman & Littlefield.
2. Lord, Barry and Gail Dexter Lord. (2014). Planning and Managing Temporary Exhibitions. In Barry Lord and Maria Piacente (Eds), *Manual of Museum Exhibitions*. Second Edition. Lanham, MD: Rowman & Littlefield.

WRITTEN ASSIGNMENT: Your written **Exhibit Critique** assignment is due by **11:59 pm, October 6**.

Sept. 29, 2022, Week 6: Loans, Courier Functions, and Abandoned Loans.

What is the RCM's role in arranging, preparing, and recording loans of museum objects and specimens? What is the role of the RCM as a courier? How do RCM's deal with abandoned loans?

Please consider the following questions for discussion during Week 5:

1. Ms. Influential Donor is considering lending a valuable full-sized 18th-century harp to your museum for an exhibition, but before she will sign the loan form, you must convince her that the harp will be safe and secure from the time it enters the museum's door until it is returned to her. Explain one measure you are going to take to make sure that nothing happens to the harp while it is on loan to your museum.
2. Why are couriers sometimes needed for loans? What does a courier do?
3. Your museum has a prehistoric ceramic pot loaned by Mildred and Harry Bennett in 1950. Does it qualify as an abandoned loan in your home state and why or why not?

Required Readings:

1. Malaro, Marie (2012). Loans, Incoming and Outgoing. In: *A Legal Primer on Managing Museum Collections* (pp. 273-318). Washington, DC: Smithsonian Institution Press.
2. Wood, Rose and Andrea Gardner (2020). Loans. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 134-148). 6th Edition. Lanham, MD: Rowman & Littlefield.
3. Reibel, Daniel (2018). Chapter 7: Loans. In: *Registration Methods for the Small Museum* (pp 79-87). Fifth Edition. Lanham, MD: Rowman & Littlefield.
4. Burke Museum of Natural History and Culture, Seattle, WA. Standard Facility Report. See the Instructional Materials module/folder in Canvas and Dropbox. A facilities report is standard equipment for all RCMs. Many museums use the AAM Standard Facilities Report template. In your career you will review such reports from institutions who apply to your institution for loans, and you will review and update such reports for your own museum.
5. Summers, Cherie and Anne Mersmann (2020). Couriering. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 383-386). 6th Edition. Lanham, MD: Rowman & Littlefield.
6. Malaro, Marie (2012). Unclaimed Loans. In: *A Legal Primer on Managing Museum Collections* (pp. 319-354). Washington, DC: Smithsonian Institution Press.
7. DeAngelis, Ildiko Pogany (2020). Old Loans and Museum Property Laws. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 106-117). 6th Edition. Lanham, MD: Rowman & Littlefield.
8. Dean, Catherine E. (2003). New Tools for an Old Problem: Old Loans and the Internet.
9. Wider, Bernadine Brocker (2020). The Case for Digital Facility Reports. AAM Collections Stewardship Professional Network, https://www.aam-us.org/2020/02/10/the-case-for-digital-facility-reports/?utm_source=American+Alliance+of+Museums&utm_campaign=fbe50d4a42-Field+Notes+02-17-20&utm_medium=email&utm_term=0_f06e575db6-fbe50d4a42-37300921.

Recommended Optional Reading and Resource:

1. Rose, Cordelia and Anna C. Blomfield (2002). *Courierspeak: A Phrase Book for Couriers of Museum Objects*. 2nd Edition. Washington, DC: Smithsonian Institution Press.

WRITTEN ASSIGNMENT: Your written **Exhibit Critique assignment** is due by **11:59 pm, October 6**.

Oct. 6, 2022, Week 7: Part I: Tour of Bee Museum; Part II: Insurance and Risk Management, Security, Physical Inventory, Location Tracking and Bar Coding, Pest Control, Disaster Preparedness (Another Kind of Insurance)

Location: The Bee Museum, Department of Entomology and Nematology (Directions will be provided; student parking is available at the Cultural Plaza). We will meet outside the building entrance. You must arrive by 10:40 am, as the building is locked and Dr. Oster must let us in.

This week we will visit the Bee Museum. Dr. Chris Oster Lab Manager, Honey Bee Research and Extension Laboratory, Department of Entomology and Nematology, and Curator for the Museum, will be giving us a tour and telling us about the history of the museum and the collection. Meet at the Entomology

How do we protect museum collections? An overview of collections insurance, risk management, security, pest control, inventory, location tracking and barcoding, and disaster preparedness.

Please consider the following questions for discussion for Week 7:

1. If artifacts/objects/specimens are considered priceless and irreplaceable, why is it important to insure them? If something did happen to the artifact/object/specimen, and reparations were paid to the museum, for what could the money be used?
2. Name one thing that the RCM might be responsible for regarding safety of the objects in a museum and explain why it is important.
3. Name a component of a museum disaster preparedness plan and explain why it is important. Use an example of a various type of disaster to explain the component's significance.
4. As the RCM of a large museum, you are looking for new off-site storage space. As you consider security, climate control and square footage, what are some of the specific factors you must review from the aspect of disaster mitigation?

Required Readings:

At first glance, this looks like a lot of readings, but most of them are only 2-3 pages long.

1. Malaro, Marie C. (2012). Care of Collections. In: *A Legal Primer on Managing Museum Collections*, (pp. 444-456). Washington, DC: Smithsonian Institution Press.

2. Malaro, Marie C. (2012). Insurance. In: *A Legal Primer on Managing Museum Collections*, (pp. 457-471). Washington, DC: Smithsonian Institution Press.
3. Reid, Adrienne (2020). Insurance. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 405-412). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. Merritt, Elizabeth (2005). Knowing Your Collections are Insured...Priceless. In: Merritt, Elizabeth E. (Ed), *Covering your Assets: Facilities and Risk Management in Museums* (pp 57-60). Washington, DC: American Association of Museums.
5. Fischer, Eric S. (2005) What Part Does Insurance Play in Overall Risk Management? In: Merritt, Elizabeth E. (Ed), *Covering your Assets: Facilities and Risk Management in Museums* (pp 52-54). Washington, DC: American Association of Museums.
6. Cato, Paisley S. (2020). Risk Management Overview. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 394-396). 6th Edition. Lanham, MD: Rowman & Littlefield.
7. Waller, Robert (2005). Know Thine Enemy: Be it Fire, Pestilence, Rot, or Other. In: Merritt, Elizabeth E. (Ed), *Covering your Assets: Facilities and Risk Management in Museums* (pp 46-48). Washington, DC: American Association of Museums.
8. Cato, Paisley S. (2020). Security Systems and Fire Protection Systems. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 401-404). 6th Edition. Lanham, MD: Rowman & Littlefield.
9. Kipp, Angela (2020). Inventory. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 341-347). 6th Edition. Lanham, MD: Rowman & Littlefield.
10. Anderson, Gretchen (2020). Integrated Pest Management. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 413-432). 6th Edition. Lanham, MD: Rowman & Littlefield.
11. Strang, Tom (2005). "I've Got Bugs in My Pockets and I Don't Know What to Do with Them. In: Merritt, Elizabeth E. (Ed), *Covering your Assets: Facilities and Risk Management in Museums* (pp 33-35). Washington, DC: American Association of Museums.
12. Wilson, Courtney B. (2005). It's All in the Planning, Not the Plan. In: Merritt, Elizabeth E. (Ed), *Covering your Assets: Facilities and Risk Management in Museums* (pp 49-52). Washington, DC: American Association of Museums.
13. Roberts, Barbara O. (1995). Emergency Preparedness. In: Carolyn L. Rose, Catharine A. Hawks, Hugh H. Genoways (Eds), *Storage of Natural History Collections: A Preventive Conservation Approach* (pp 81-99). Cambridge, MA: Society for the Preservation of Natural History Collections.
14. Cato, Paisley S. (2020). Emergencies—Prepare, Respond, Recover. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 397-400). 6th Edition. Lanham, MD: Rowman & Littlefield.

Recommended Optional Readings:

1. Simmons, John E. (2018). Chapter 11: Collections Care. In *Things Great and Small: Collections Management Policies* (pp. 109-121). Second Edition. Lanham, MD: Rowman & Littlefield.
2. Nelson, Carl L. (1991). *Protecting the Past from Natural Disasters*. Washington, DC: Archetype Press, Inc. (The Preservation Press, National Trust for Historic Preservation).
3. National Park Service (1993). *Primer on Disaster Preparedness, Management, and Response*. On the National Park Service website: <http://www.nps.gov/museum/publications/primer/primintro.html>
4. Phelps, Marie-Page (2020). Barcodes and RFID Tags. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 312-315). 6th Edition. Lanham, MD: Rowman & Littlefield.
5. Susan E. Fishman-Armstrong and Deborah Rose Van Horn (2008). Considerations for Implementing a Bar Code System in a Museum. In: *Collections* 4(1):333-348.

Oct. 13, 2022, Week 8: Sex/Gender, Diversity/Equity/Inclusion

Location Reminder: FAC116A

What role has sex and gender, and diversity, equity and inclusion had in the way that collections were described, curated and managed in the past? How have these issues affected 21st century collections management and what role will they play in the future?

Guest Speaker: Laurel Kaminsky, Environmental Science Librarian, Marston Science Library

Required Readings:

1. Schiebinger, Londa (2004). Chapter 1: The Private Lives of Plants. In: *Nature's Body: Gender in the Making of Modern Science*. New Brunswick, NJ: Rutgers University Press.
2. Hone, Dave (2013). How a new species is named. In: *The Guardian*, June 21, 2013, <https://www.theguardian.com/science/lost-worlds/2013/jun/21/dinosaurs-fossils>.
3. Anonymous (n.d.). Patronyms (For Aspiring Taxonomists), <http://entnemdept.ufl.edu/Frank/kiss/kiss24.htm>.
4. Davis, Josh (2019). "There are more male than female specimens in natural history collections." Natural History Museum, London, <https://www.nhm.ac.uk/discover/news/2019/october/more-male-than-female-specimens-in-natural-history-collections.html>.
5. Copper, Natalie, Alexander L. Bond, Joshua L. Davis, Roberto Portela Miguez, Louise Tomsett, and Kristofer M. Helgen (2019). "Sex biases in bird and mammal natural history collections." *The Royal Society*, <https://royalsocietypublishing.org/doi/full/10.1098/rspb.2019.2025#.XbAHXUM0Jc8.twitter>.
6. Levin, Amy K. (2020). No More Platitudes. In: *Museum*, Vol. 99, No. 2, March-April 2020 (pp. 12-15).

7. Russick, John (2020). The Museum Inside Out. In: *Museum*, Vol. 99, No. 1, January-February 2020 (pp. 32-35).
8. Momaya, Masum (2018). Ten Principles for an Anti-Racist, Anti-Orientalist, Activist Approach to Collections. In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 13-0). New York, NY: Routledge.
9. Smith, Mariko (2019). Museums should become known as sites of cultural revival, not scientific racism. In: *The Guardian*, <https://www.theguardian.com/commentisfree/2019/oct/31/museums-should-become-known-as-sites-of-cultural-revival-not-scientific-racism>.
10. Davis, Josh (2019). Are natural history museums inherently racist? In: *The Guardian*, July 16, 2019, <https://www.nhm.ac.uk/discover/news/2019/july/are-natural-history-museums-inherently-racist.html>.
11. Stevens, Jonathan (2020). Museums and Indigenous Peoples: Through the Display Glass. Cultural Survival, Inc., <https://www.culturalsurvival.org/publications/cultural-survival-quarterly/museums-and-indigenous-peoples-through-display-glass>.
12. Pilcher, Jeremy (2009). Let the objects speak: online museums and indigenous cultural heritage. In: *International Journal of Intangible Heritage*, January 2009, https://www.researchgate.net/publication/229020928_Let_the_objects_speak_online_museums_and_in_digenous_cultural_heritage/link/5b61ef340f7e9bc79a74e607/download.
13. Yellis, Ken (Ed.) (2013). Museums and Race. In: *Museum*, Vol. 92., Vol. 6, Nov.-Dec. 2013 (pp. 54-59).
14. Barnett, Redmond W. and Elisa Phelps (2020). Forging Deeper Connections. In: *Museum*, Vol. 99, No. 1, January-February 2020 (pp. 36-41).
15. Jones-Rizzi, Joanne and Stacey Mann (2020). Is That Hung White? In: *Museum*, Vol. 99, No. 3, Summer 2020 (pp. 26-31).
16. Appleton, Andrea (2018). Faces from 2,400 years ago: Archaeological Museum exhibit focuses on reconstructing the faces—and dignity—of the Goucher Mummy and the Cohen Mummy. In: *The Johns Hopkins Magazine*, Fall 2018, https://hub.jhu.edu/magazine/2018/fall/mummy-facial-reconstruction/?utm_source=Hub+subscribers&utm_campaign=84f35f7ea9-EMAIL_CAMPAIGN_2018_09_18_07_03_COPY_01&utm_medium=email&utm_term=0_d8bf41c16e-84f35f7ea9-65817917.

Recommended Optional Readings:

1. AAM (2018). Facing Change: Insights from the American Alliance of Museums' Diversity, Equity Accessibility, and Inclusion Working Group, <https://www.aam-us.org/programs/facing-change1/>.
2. Foley, Cindy Meyers and Regan Pro (2020). Change that Matters: How can leaders—and emerging leaders—confront the core contradictions facing museums today? In: *Museum*, Vol. 99, No. 3, Summer 2020 (pp. 38-43).

3. Sleeper-Smith, Susan (2009). *Contesting Knowledge: Museums and Indigenous Perspectives*. Lincoln, NE: University of Nebraska Press.

4. Northern Plains History and Cultures: How Do Native People and Nations Experience Belonging? Smithsonian Institution National Museum of the American Indian, <https://americanindian.si.edu/nk360/resources/Northern-Plains-History-and-Cultures-How-Do-Native-People-and-Nations-Experience-Belonging.cshtml>.

Oct. 20, 2022, Week 9: Collections Management Systems, Data Standards and Interoperability, Sharing Collections Online.

Location Reminder: The Bee Museum, Department of Entomology and Nematology

An overview of what constitutes a good Collections Management System for the computerization and digitization of museum collections, including a discussion of data standards and metadata.

Please consider the following questions for discussion for Week 9:

1. Answer the following questions:
 - a) In what ways might collections information be utilized electronically that would not be possible with a paper system?
 - b) If you have worked with both types of records (paper and electronic), what are some of the pros and cons of each?
 - c) Are there some records which would never be digitized? Name one type and explain why.
 - d) (1) Are there some collections or records that should never be made available online? (2) What kinds of information about a collection should never be published online? (3) What kinds of information contained in collections documents or records should never be published online? In your answer, explain why.
2. Name one issue that an RCM must consider when designing a computerized collections management system (e.g., designing a collections management database in Microsoft Access) or buying “off-the-shelf” collections management software (e.g., Past Perfect, ReDiscovery).
3. Your museum began collecting in the late 1800s. The science collection was based on field collection records of the time. You have cards organized only by species and vague collecting notes. Your history collection, however, was numbered consecutively from 1 to the current record, accession files are in place, and the catalog has followed the Chenhall system since the early 1970s. It is now 2015, and you are faced with integrating the system for computerization. Where do you begin? How do you proceed?

Describe one or two issues that you would have to consider or one or two activities that you would have to undertake to make this project work successfully.

4. Computerized collections management systems can become an integral part of managing the collections overall. Name a museum department other than registration/collections management and give an example of some activity for which the department needs the collections management system. You may assume that all departments in the museum that need the system have access to it

and sufficient training to use it. For example, the front desk uses the system to answer visitors' questions about which objects are on display.

Required Readings:

1. Quigley, Suzanne and Christina Linclau (2020). Computer Systems and Data Management. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 174-196). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Reibel, Daniel (2018). Chapter 8: A World of Computers. In: *Registration Methods for the Small Museum* (pp 89-104). 5th Edition. Lanham, MD: Rowman & Littlefield.
3. Stone, Vickie (2018). Question the Database! In: Elizabeth Wood, Rainey Tisdale, and Trevor Jones (Eds.). *Active Collections* (pp. 117-119). New York, NY: Routledge.
4. Arnone, Olivia and Susan Wamsley (2020). Digital Asset Management System. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 197-204). 6th Edition. Lanham, MD: Rowman & Littlefield.
5. Harpring, Patricia (2009). Introduction to Controlled Vocabularies, http://www.getty.edu/research/publications/electronic_publications/intro_controlled_vocab/
6. Chandler, Robin (2002). Museums and the Online Archive of California. In: *First Monday*, volume 7, numbers 5-6. Available online, <http://firstmonday.org/ojs/index.php/fm/article/view/952/873>
7. Park Canada (2013). *Harmonization of Nomenclature 4.0 and Parks Canada Descriptive and Visual Dictionary of Objects*, <https://app.pch.gc.ca/sgc-cms/nouvelles-news/anglais-english/?p=10400>.
8. Curry, Andrew (2019). Virtual copy of ransacked museum comes to Mosul. In: *Science*, Vol. 363, No. 6427, Feb. 8, 2019 (p. 573), <https://science.sciencemag.org/content/363/6427/573>.
9. Solly, Meilan (2017). This Replica of a Tlingit Killer Whale Hat Is Spurring Dialogue About Digitization. In: Smithsonianmag.com, Sept. 11, 2017, <https://www.smithsonianmag.com/smithsonian-institution/replica-tingit-killer-whale-hat-spurring-dialogue-about-digitization-180964483/>.

Recommended Optional Reading:

1. Bourcier, Paul, Heather Dunn, and the Nomenclature Committee (Eds) (2015). *Nomenclature 4.0 for Museum Cataloging: Robert G. Chenhall's System for Classifying Man-Made Objects*. 4th Edition. Lanham, MD: Rowman & Littlefield.
2. Malaro, Marie C. (1994). From Card File to Computer. In: Marie C. Malaro, *Museum Governance*. Washington, DC: Smithsonian Institution Press.

Oct. 27, 2022, Week 10: Condition Reports and Standardized Vocabulary for the Bee Museum

Students will work on written assignments #2, Condition Report on an object from the Bee Museum, and #3, Standard Vocabulary for five (5) objects from the Bee Museum. Arrangements will be made with Dr. Oster so that you can get into the museum. **Remember to arrive on time by 10:40 am.**

(Ms. LeCompte will be attending the Southeastern Museums Conference and will not be able to return to Gainesville in time for this week's class.) Arrangements will be made

WRITTEN ASSIGNMENT: Your written **Condition Report** and **Standardized Vocabulary Term assignments** are due by **11:59 pm** on **November 10**.

Nov. 3, 2020, Week 11: Intellectual Property-- Rights and Reproduction, Copyright, Trademark; Continue Work at the Bee Museum

An introduction to issues related to collections and intellectual property, copyright, and trademark.

Please consider the following questions for discussion during Week 11.

1. Why should museums care about copyright?
2. You have just received an email request from someone who wants to reproduce your Andy Warhol painting of soup cans. Answer one of the following questions:
 - i. Does the museum have authority to grant permission? Why or why not?
 - ii. What would you do to protect the museum legally and still help the person/organization who made the request?
3. Copyright is often not an issue for natural history and science museums due to the nature of their collections. Describe one type of activity or incident where a natural history or science museum must be concerned about copyright or fair use.

Required Readings:

1. Levine, Melissa and Christine Steiner (2020). Copyright. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 465-475). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Malaro, Marie (2012). Copyright Considerations and Other Restrictions on Use: Artists' Rights and Content-Related Rights. In: *A Legal Primer on Managing Museum Collections* (pp 165-234). Washington, DC: Smithsonian Institution Press.
3. Young, Anne M. (2020). Rights and Reproductions. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 476-486). 6th Edition. Lanham, MD: Rowman & Littlefield.
4. Aoki, Keith, James Boyle, and Jennifer Jenkins (2006). Bound by Law (pp 1-72). Durham, North Carolina: Duke University School of Law. This is an illustrated publication, done graphic novel style, <https://law.duke.edu/cspd/comics/>.

Recommended Optional Reading:

1. Young, Anne M. (2019). *Rights and Reproductions: The Handbook for Cultural Institutions*. 2nd Edition. Lanham, MD: Rowman & Littlefield.
2. Pantalony, Rina Elster (2013). *Managing Intellectual Property for Museums*. Geneva, Switzerland: World Intellectual Property Organization (WIPO).
3. Steiner, Christine et al. (Eds) (1999). *A Museum Guide to Copyright and Trademarks*. Washington, DC: American Association of Museums.

WRITTEN ASSIGNMENT: Your written **Condition Report** and **Standardized Vocabulary Term assignments** are due by **11:59 pm** on **November 10**.

Nov. 10, 2022, Week 12: Plants and Wildlife, Environmental Sustainability; Continue work at the Bee Museum

A study of laws, regulations, and international conventions related to plants and wildlife and cultural property. What must the RCM know so that a museum will be in compliance with these laws, regulations, and conventions to which museum collections are subject?

Please consider the following questions for discussion during Week 12.

1. You are the RCM at the River Styx Museum and Environmental Education Center. One morning, you are the first one to show up for work. On the doorstep of the main entrance to the museum you find a mounted bald eagle. There is no information with it (no donor name, no information on where it came from, no information on the shop that did the taxidermy). It is a beautiful specimen, and your museum director might like to keep it. (This is a true story, but the name of the museum has been changed for confidentiality.)

Answer one of the following questions:

- a) Is your museum going to get in trouble (i.e., get fined or worse) for having it left on your doorstep? Why or why not?
- b) Will your museum get in trouble if you do not report it? Why or why not?
- c) Is it legal for the museum to keep it? Why or why not? What could you do to make it legal for the museum to own it.
- d) How do you proceed if the museum director wants to keep it? How do you proceed if the director wants to get rid of it?
- e) If you keep the mount, what are some of the activities that you could use it for? Name one and explain what the museum would have to do to stay within the bounds of the law.

3. Your curator of Native American Arts wishes to acquire a headdress that contains feathers of an endangered species (not eagle). The feathers were legally obtained by the current owner. How do the following situations affect the acquisition's process and legality? Pick one of the following scenarios and answer the question.
- a) The headdress is more than 100 years old.
 - b) The headdress is less than 100 years old.
 - c) The headdress is offered as a gift.
 - d) The headdress is offered by a vendor in Canada.
 - e) The headdress is offered by a vendor in your state.
 - f) The headdress is offered by a vendor who is also the artist and who is a Native American.

Required Readings:

1. Malaro, Marie C. (2012). Laws Protecting Plants and Wildlife (and Parts Thereof) (pp. 135-142); Laws Protecting Antiquities and Historic Properties (pp. 142-150). In: *A Legal Primer on Managing Museum Collections*. Washington, DC: Smithsonian Institution Press.
2. Tompkins, William G., Elaine L. Johnston, and Julie L. Haifley (2020). Biological Material—Fish Wildlife and Plants. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 508-521). 6th Edition. Lanham, MD: Rowman & Littlefield.
3. Simmons, John E. (2018). Appendix C: Laws and Regulations. (pp. 213-220). In: *Things Great and Small: Collections Management Policies*. Second Edition. Lanham, MD: Rowman & Littlefield.
4. Malaro, Marie C. (1994). Chapter 12: Poor Sue, pp. 118-128. In: *Museum Governance*. Washington, DC: Smithsonian Institution Press.
5. Cohen, Patricia (2012). Art's Sale Value? Zero. The Tax Bill? \$29 Million. In: *The New York Times*, July 22, 2012, <https://www.nytimes.com/2012/07/22/arts/design/a-catch-22-of-art-and-taxes-starring-a-stuffed-eagle.html>. You may have to access this using Google, Facebook, or Apple.
6. Vogel, Gretchen (2019). Countries demand their fossils back, forcing natural history museums to confront their past. In: *Science*, March 27, 2019, https://www.sciencemag.org/news/2019/03/countries-demand-their-fossils-back-forcing-natural-history-museums-confront-their-past?utm_source=American+Alliance+of+Museums&utm_campaign=1cd6890c95-EMAIL_CAMPAIGN_2020_02_11_02_24&utm_medium=email&utm_term=0_f06e575db6-1cd6890c95-37300921.

Recommended Readings:

1. Johnson, Kirk Wallace (2018). *The Feather Thief: Beauty, Obsession, and the Natural History Heist of the Century*. New York, NY: Penguin Books, Penguin Random House LLC.

2. Pittman, Craig (2012). *The Scent of Scandal: Greed, Betrayal, and the World's Most Beautiful Orchid*. Gainesville, FL: University of Florida Press.

3. Lazrus, Paula A. and Alex W. Barker (Eds) (2012). *All the King's Horses: Essays on the Impact of Looting and the Illicit Antiquities Trade on Our Knowledge of the Past*. Washington, D.C.: The Society for American Archaeology.

FINAL PROJECT: All students—Your written **final project** is due by **11:59 pm** on **December 14**. (Note that this is a Wednesday, not a Thursday.)

Nov. 17, 2022, Week 13: Provenance, Ownership, Restitution, Repatriation, and Decolonization; Continue work at the Bee Museum

An overview of issues related to collections provenance research, Nazi-era provenance, ownership, restitution, NAGPRA and other forms of repatriation, and decolonization of collections.

Please consider the following questions for discussion during Week 14.

1. Have you ever been involved in a provenance research project? If so, briefly describe the project and what your job was.

If not, answer the following question:

Why is tracking provenance important? For example, you may explain what legal issues might have been avoided by having provenance records.

2. What is the importance of a resource like the Art Loss Register, INTERPOL's Stolen Works of Art site, or the FBI's Art Theft site? Describe one way in which an RCM could use this resource, or list one piece of information that would be important in identifying a stolen museum object.

3. Your museum's collections include a group of Native American objects excavated locally in the 19th century and donated to the museum in the 1950s. A group of individuals who claim descent from the original tribe have asked the museum to return the objects to them. You and your colleagues at the museum support repatriation, recognizing the right of a people to have control over their cultural heritage, but there is another side to this-- you are concerned about the ability of the requesting group to care for these fragile objects.

As the museum's RCM, how would you deal with this case? What would be your role in helping to resolve this case, as opposed to that of the curator or director (e.g., describe one or two activities that you might have to undertake as RCM)?

You may wish to consider some of the following questions to help you answer the question above:

- i. What are some of the legal and ethical issues to consider in this case?
- ii. What are some of the ways, if any, you might deal with your dilemma (i.e., your concern about the ability of the requesting group to care for these fragile objects)?

4. A prominent U.S. museum has a piece of the Elgin marbles (also known as the Parthenon marbles) in its collection. The museum acquired the piece through an exchange with the British Museum in the early 1900s. The museum director receives an official request from the Acropolis Museum in Greece for the return of the piece. How should the museum proceed and what would be the RCM's role in the process?

Required Readings:

1. Daly, Karen D. (2020). Provenance Research in Museums—An Overview. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 68-81). 6th Edition. Lanham, MD: Rowman & Littlefield.
2. Hale, Suzanne (2020). Of Law and Ethics: What do Museums need to know in this new era of cultural property ownership disputes? In: *Museum*, Vol. 99, No. 3, Summer 2020 (pp. 32-36).
3. Associated Press. "California to return paintings to Holocaust victims' heirs." Guardian News and Media, April 10, 2009, <http://www.theguardian.com/artanddesign/2009/apr/10/california-art-holocaust-victims>.
4. Besterman, Tristram (2016). Crossing the Line: Restitution and Cultural Equity. In: *Museums and Restitution* (pp. 19-36). New York, NY: Routledge.
5. Fouseki, Kalliopi (2016). Claiming the *Parthenon Marbles* Back: Whose Claim and on Behalf of Whom? In: *Museums and Restitution* (pp. 163-175). New York, NY: Routledge.
6. Malaro, Marie C. (2012). Stolen Property (pp. 71-83); Objects Improperly Removed from their Countries of Origin (pp. 83-128; 134). In: *A Legal Primer on Managing Museum Collections*. Washington, DC: Smithsonian Institution Press.
7. Art Loss Register, <https://www.artloss.com/>.
8. The Getty Museum *Introduction to Object ID* (1999). Object ID and Object ID Checklist., <http://d2aohiyo3d3idm.cloudfront.net/publications/virtuallibrary/0892365722.pdf>.
9. Arroyo, Leah (2008). There's Gold in Copper. In: *Museum*, Vol. 87, No. 2, Mar.-Apr. 2008 (29-31).
10. Malaro, Marie C. (2012). Native American Graves Protection and Repatriation Act. In: *A Legal Primer on Managing Museum Collections*, (pp. 128-134). Washington, DC: Smithsonian Institution Press.
11. O'Brien, Melanie and Anne Amati (2020). Implementing NAGPRA. In: John E. Simmons and Toni M. Kiser (Eds), *MRM6: Museum Registration Methods* (pp. 498-507). 6th Edition. Lanham, MD: Rowman & Littlefield.
12. Meier, Allison C. (2013). Minik and the Meteor. Narratively, <https://narratively.com/minik-and-the-meteor/> or if you have trouble accessing that site, Pocket Worthy, <https://getpocket.com/explore/item/minik-and-the-meteor>.

13. Parzen, Micah (2020). Knowing Better, Doing Better: The San Diego Museum of Man takes a holistic approach to decolonization. In: *Museum*, Vol. 99, No. 1, January-February 2020 (pp. 26-31).
14. Shoenberger, Elisa (2020). What Does it Mean to Decolonize a Museum? *Museum Next*, <https://www.museumnext.com/article/what-does-it-mean-to-decolonize-a-museum/>.
15. Howarth, Frank (2018). Decolonizing the Museum Mind. American Alliance for Museums, Center for the Future of Museums Blog, <https://www.aam-us.org/2018/10/08/decolonizing-the-museum-mind/>.
16. Jorgenson, Daryl and Mae Sevedge (2019). Two Case Studies in Decolonization. American Alliance for Museums, Center for the Future of Museums Trend Watch, <https://www.aam-us.org/2019/12/12/two-case-studies-in-decolonization/>.
17. Smith, Ashleigh (2019). Listen to the Interns: The Importance of the “Budding” Scholar for Museum Decolonization. American Alliance for Museums, <https://www.aam-us.org/2019/01/16/listen-to-the-interns-the-importance-of-the-budding-scholar-for-museum-decolonization/>.

Recommended Optional Readings and Resource:

1. Yeide, Nancy H., Konstantin Akinsha, and Amy L. Walsh (2001). *The AAM Guide to Provenance Research* (especially pp 9-35). Washington, DC: American Association of Museums.
2. *Stolen* (2018). An authorized publication regarding the heist of thirteen artworks from the Isabella Stewart Gardner Museum. Carlisle, MA: Benna Books-Applewood Books.
3. Boser, Ulrich (2010). *The Gardner Heist: The True Story of the World’s Largest Unsolved Art Theft*. New York, NY: Harper Paperbacks/Harper Collins Publishers.
4. Cultural Property Repatriation News and Issues Blog, <http://culturalpropertyrepat.blogspot.com/2017/05/indigenous-groups-in-canada-call-for.html>. (Articles and information on repatriation of indigenous materials from non-US museums.)
5. Strand, John (2010). Twenty Years and Counting: James Pepper Henry’s Multi-Faceted View of NAGPRA. In: *Museum*, Vol. 89, No. 6, November-December 2010 (pp. 50-57).
6. Lawler, Andrew (2010). Grave Disputes. In: *Science* 8 October 2010, 330:166-170; A Tale of Two Skeletons. In: *Science* 8 October 2010, 330:171-172.
7. Travis, John (2010). In Search of Sitting Bull. In: *Science* 8 October 2010, 330:172-173.
8. Ferguson, T.J., Roger Anyon, and Edmund J. Ladd (2000). Repatriation at the Pueblo of Zuni: Diverse Solutions to Complex Problems. In: Devon A. Mihesuah (Ed.), *Repatriation Reader: Who Owns American Indian Remains* (pp 239-265). Lincoln, NE: University of Nebraska Press.
9. Pala, Christopher (2008). Paradise Almost Lost: Hawaii’s Bishop Museum Grapples with NAGPRA. In: *Museum*, Vol. 87, No. 2, Mar.-Apr. 2008 (pp. 44-53).

10. Indigenous Voice in Repatriation. NAGPRA Community of Practice website, Denver University Museum of Anthropology, <https://liberalarts.du.edu/anthropology-museum/news-events/all-articles/indigenous-voices-repatriation>.

11. Repatriation. Association on American Indian Affairs, <https://www.indian-affairs.org/repatriation.html>.

12. Caitlin-Legutko, Cinnamon (2016). We Must Decolonize Our Museums. TEDxDirigo, YouTube, <https://www.youtube.com/watch?v=jyZAgG8--Xg>.

13. Colwell, Chip (2017). Museums have a dark past, but we can fix that. TEDxMileHigh, YouTube, https://www.youtube.com/watch?v=DJYS9C06_qY.

14. Cairns, Puawai (2018). Decolonisation: we aren't going to save you. American Alliance for Museums, Center for the Future of Museums Blog, <https://www.aam-us.org/2018/12/17/decolonisation-we-arent-going-to-save-you/>.

16. Lonetree, Amy (2012). *Decolonizing Museums: Representing Native America in National and Tribal Museums*. Raleigh, NC: The University of North Carolina Press.

17. McCarthy, Conal (2011). *Museums and the Maori*. Walnut Creek, CA: Left Coast Press.

18. San Diego Museum of Us, Decolonizing Initiatives, <https://museumofus.org/decolonizing-initiatives/>.

FINAL PROJECT: All students—Your written **final project** is due by **11:59 pm** on **December 14**. (Note that this is a Wednesday, not a Thursday.)

Nov. 24, 2020, Week 14: Holiday, No Class

Dec. 1, 2022, Week 15: Revisit and Review Course Topics; Wrap-Up Work at Bee Museum

Time to revisit any topics or material presented over the course of the semester. Wrap-up tasks and time for final thoughts about our work at the Bee Museum.

FINAL PROJECT: Your written **final project** is due by **11:59 pm** on **December 14**. I have to turn in grades by noon on December 19. Therefore, you need to turn your final project in **no later than 11:55 pm, December 14**.

Instructor and UF Policies and Protocols:

Academic Integrity, Ethics and Plagiarism:

The strength of the University depends on academic and personal integrity. In this course, you must be honest and truthful. Ethical violations include cheating on exams, plagiarism, reuse of assignments, improper use of the Internet and electronic devices, unauthorized collaboration, alteration of graded assignments, forgery and falsification, lying, facilitating academic dishonesty, and unfair competition.

The University of Florida holds its students to the highest standards and encourages students to read the University of Florida Student Honor Code and Student Conduct Code (Regulation 4.040), so that they are aware of UF's standards. Any violation of the Student Honor Code will result in a referral to the Student Conduct and Conflict Resolution and may result in academic sanctions and further student conduct action. You are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please contact us, as the course co-instructors. For more information, please visit <http://regulations.ufl.edu/wp-content/uploads/2018/06/4.040-1.pdf>.

Academic Dishonesty: Academic dishonesty includes plagiarizing, cheating, turning in counterfeit papers, stealing academic materials, knowingly falsifying academic documents, accessing confidential academic records without authorization, disclosing confidential academic information without authorization, and turning in the same work to more than one class without the expressed permission of the instructors involved. An online plagiarism checker service may be used to screen papers. Please note that recording class discussions will not be permitted under any circumstances. Students are, however, allowed to record video or audio of class **lectures only**, but please note that the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.¹ In ARH 6938 and ANT 4930, all of the above are prohibited. Any student deemed to have engaged in academic dishonesty will be subject to disciplinary action from the University and will also receive a “no credit” (i.e., a zero) for the assignment.

Academic Honesty: UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please ask us. UF's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means a report will be filed with the Student Conduct and Conflict Resolution office. For information on what constitutes plagiarism,

¹ A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student.

consult the UF Plagiarism Guide at <https://guides.uflib.ufl.edu/copyright/plagiarism> and “Misuse of Sources” on the course web site. If you have any questions, please ask us.

Software Use: All faculty, staff, and students at the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy: There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see:

<http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

Attendance Policy and Requirements:

You are responsible for satisfying all academic objectives as defined by us, as the course co-instructors. Absences count from the first class meeting. In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. If you plan to be absent, please let Ms. LeCompte know as soon as possible. If you fall ill and cannot let us know right away, please let us know as soon as you can. Excused absences do not negatively affect your class participation points.

You will be permitted a reasonable amount of time to make up the material or activities covered in your absence. We will work with you to determine a mutually agreeable schedule to make up missed work.

If you do not participate in at least one of the first two class meetings, and you have not contacted us to indicate your intent, you can be dropped from the course. We will make every effort to contact you if we do not hear from you after the second class meeting. You must not assume that you will be dropped, however. The School of Art + Art History or your department will notify you officially if you have been dropped from the course.

The University recognizes the right of the individual professor to make attendance mandatory. After due warning, we can prohibit further attendance and subsequently assign a failing grade for excessive absences.

Dropping the Course:

You are responsible for understanding the University’s policies and procedures regarding withdrawing from courses. You should be aware of the current deadlines according to the academic calendar, 2022-2023 Dates and Deadlines, <https://catalog.ufl.edu/UGRD/dates-deadlines/2022-2023>.

Additional Academic Resources:

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: <https://career.ufl.edu/>, Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: <https://cms.uflib.ufl.edu/ask>, various ways to receive assistance with using the libraries or finding resources.

Teaching Center: <https://teachingcenter.ufl.edu/>, Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

Writing Studio: <https://writing.ufl.edu/writing-studio/> 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Classroom Conduct:




The relational landscape of a classroom is an important factor in creating an energetic learning environment. The most conducive way to achieve this landscape is to practice empathy. There are a myriad of definitions for “empathy”. We offer that empathy in the university classroom has two goals:

1. Helping students understand how seeking to make connections with the unfamiliar/their own information gaps can transform their learning experience
2. Helping students navigate modalities of Discernment, Agency, and Empathy.

Empathy is a way for us to understand how others are feeling even when it does not make sense to us. There are at least three types of empathy: 1) Cognitive, 2) Emotional, and 3) Compassionate. As such, we ask that you maintain this basic classroom behavior for our greatest possible learning experience— Students should dress, behave, and treat their fellow students and instructor with professionalism. This includes giving them your full attention, not speaking over others, and respectfully responding to others’ ideas or comments.

All of us will have differing opinions about a plethora of subjects. We can agree to disagree. Please do not deflate another’s joy or passion for a subject simply because you do not share the same viewpoints.



Focus Skills	Focus Skill in Action	Key Experiences
 COLLEGE PREPARED Discernment	Thinking critically about rigorous content. Telling truth from fiction. Weighing arguments against context to find the right next step.	Small Group Instruction Balanced Literacy Academic Discourse College Exploration & Planning
 CAREER INSPIRED Agency	Exploring potential paths. Possessing the skills to plan, act and reflect. Responsibility. Using your voice effectively. Applying theory to practice. Leveraging opportunities.	Worthy Problems/Projects Exhibition Field Work Goal Setting Public Speaking/Presenting
 COMMUNITY CONNECTED Empathy	Seeing and seeking multiple perspectives. Valuing difference. Caring about others even when you don't agree with them.	Circle Practices & Conflict Resolution Student Led Conferences Service Learning

Credit: “Helping Students Develop Discernment, Agency, and Empathy”
By Sherre Vernon, Shelli Kurth and Joe Acker

Critical Inquiry:

Good, solid inquiry is based on two principles: 1) Active Inquiry and 2) Active Listening. Consider these two actions your most important tasks this semester.

Active Inquiry: We should be mindful that we are constantly be in conversation with every work that we read. Therefore, a powerful technique is to reference the readings and their authors as a way to increase connections between works so that key terms, principles, themes, frameworks, theories, and ideologies are centered in our conversations.

The reality is that we will not have all of the “answers.” However, collectively we have a powerful brain trust that is a force for change in our field to be reckoned with.

Active Listening: Please consider this classic skillset for Active Listening (see next page):

Ineffective	<u>Non-Verbal Behavior</u>	Effective
Listener looks bored, uninterested, or judgmental; avoids eye contact; displays distracting mannerisms (doodles, plays with a paper clip, etc.)		Listener maintains positive posture; avoids distracting mannerisms; keeps attention focused on speaker; maintains eye contact; nods and smiles when appropriate
	<u>Focus of Attention</u>	
Listener shifts focus of attention to himself: "When something like that happened to me, I . . ."		Listener keeps focus of her comments on the speaker: "When that happened what did you do?"
	<u>Acceptance</u>	
Listener fails to accept speaker's ideas and feelings: "I think it would have been better to . . ."		Listener accepts ideas and feelings: "That's an interesting idea; can you say more about it?"
	<u>Empathy</u>	
Listener fails to empathize: "I don't see why you felt that . . ."		Listener empathizes: "So when that happened, you felt angry."
	<u>Probing</u>	
Listener fails to probe into an area, to follow up on an idea or feeling		Listener probes in a helpful way (but does not cross examine): "Could you tell me more about that? Why did you feel that way? Listener follows up: "A few minutes ago you said that . . ."
	<u>Paraphrasing</u>	
Listener fails to check the accuracy of communication by restating in his own words important statements made by the speaker		Listener paraphrases to guarantee that she has understood correctly and to assure speaker that this is so
	<u>Summarizing</u>	
Listener fails to summarize		Listener summarizes the progress of the conversation from time to time
	<u>Advice</u>	
Listener narrows the range of alternatives by suggesting one "correct" course of action		Listener broadens the range of ideas by suggesting (or asking the speaker for) a number of alternatives

Source: William H. Bergquist and Steven R. Phillips, *A Handbook for Faculty Development*, Volume 2. Washington, D.C.: Council for the Advancement of Small Colleges, 1977, p. 207.

Course Evaluation:

Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>. If necessary, additional instructions for evaluating both instructors will be shared near the end of the semester.

If you have concerns or comments at any time, you may share them with us if you feel comfortable doing so. If you do not feel comfortable sharing your concerns or comments with me, you may share them with Dr. Jacque Micieli-Voutsinas, Associate Professor, Museum Studies Program.

Student Accommodations:

Students with diverse abilities and learning needs requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructors when requesting accommodation. Students with diverse abilities and learning needs should follow this procedure as early as possible in the semester. If you require accommodations for this course, please contact UF's Disability Resource Center, <https://catalog.ufl.edu/UGRD/student-life/#text>, at their earliest convenience to discuss your specific needs. If you feel comfortable discussing your needs with us, please let us know and we will set up a private meeting so that we can set up accommodations with which you are comfortable and that meet UF regulations.

Health and Wellness:

COVID-19: Self-preservation, caregiving, and resilience have become the tools we must employ to thrive and practice our best response to safety in these times. While it is our expectation that you adhere to the above; taking care of yourself is a priority. Therefore, if you are feeling ill or concerned that you might have been exposed to Covid-19, please do not hesitate to adhere to the on-going UF policies regarding Covid.

If you become ill due to COVID and are unable to attend class or complete the assignments, you have several options. You may officially withdraw from the course (see Dropping the Course above), you may take an incomplete, or you may arrange to make up the work during the semester and complete the course on time. We will work with you to determine a mutually agreeable schedule for resolving an incomplete or for making up work during the semester. Deadlines for resolving an incomplete are also regulated by UF, <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/#gradestext-otp1>.

If both of us become ill due to COVID and are unable to continue teaching, we will make arrangements for one of our museum colleagues to take over for us.

UF COVID-19 Policies: In response to COVID-19, the following University-wide practices are in place to maintain your learning environment, to enhance the safety of in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- Vaccines against the COVID-19 virus are readily available to all UF students at no cost and have been demonstrated to be safe and effective. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.uflhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.

- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
 - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
 - Hand sanitizing stations will be located in every classroom.

- If you are sick, stay home and self-quarantine. Please call your primary care provider if you are ill and need immediate care. Please visit the UF Health Screen, Test & Protect website, <https://coronavirus.ufhealth.org/screen-test-and-protect-2/>, about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began, <https://coronavirus.ufhealth.org/screen-test-and-protect-2/testing/>. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the UF Health Screen, Test & Protect website, <https://coronavirus.ufhealth.org/screen-test-and-protect-2/covid@shcc.ufl.edu>, or email covid@shcc.ufl.edu, to be evaluated for testing and to receive further instructions about returning to campus.
 - If you do have to stay home and self-quarantine, we can arrange for you to attend class via Zoom if you wish. Note that this will not be possible for weeks when we are at the Bee Museum.
 - Whether or not you wish to attend class via Zoom when quarantining, course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
 - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.

- Continue to regularly visit Important Updates on COVID-19, <https://wellness.ufl.edu/university-updates/> and Joining Together for a Successful Semester, <https://coronavirus.ufl.edu>, for up-to-date information about COVID-19 and vaccination.

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu or (352) 392-1575 or visit the U Matter, We Care website to refer or report a concern, and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need or visit the Student Health Care Center website.

UF Health Shands Emergency Room/Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.

Basic Security Needs:

Any student who is facing challenges securing food or housing is urged to contact the Dean of Students for support. Please do not hesitate to contact us directly for additional assistance in the event that these external stressors are also affecting your performance in the course.

Diversity Statement:

The Museum Studies Program at UF is committed to an engaged, responsive practice. We embrace intellectual rigor and center principles of Equity, Inclusion, Access, and (Social) Justice in our curricula and learning. As such, our ongoing approach to curricula prioritizes expansive intersectionality, exemplifying the diversity of identities present in the world. In addition, we embrace diverse ideologies of thought and ask that our students respect the fluidity of ideas and exchange that occurs in and outside of the classroom. We hold deep regard and respect for the positionality and lived experiences of others. As agents of change, we practice and encourage on-going personal assessment of bias and create compassionate learning and space-making for educational and intellectual growth.

Pronouns:

Our pronouns are She/Her/Hers. We recognize the fact that pronouns are not preferences; they just are. Please feel free to alert us what your pronouns are. There is the full expectation that as a class group we are respectful of all pronouns that we have been directed to use as a collective. In return, there is the expectation that allowing for proper/correct use of directed pronouns comes with possible learning curves for some as they adjust to that notion grammatically.